Every day we see how thousands of voices are raised in protest, voices that demand change and improvements, voices that call for better treatment, equal rights, liberty and justice.

Very often those voices are silenced. They face repression and human rights abuses. And it is then that the natural human right to demand a decent life finds itself outside the law and ordinary people are transformed into criminals.

But if we look back at history we find that many of the greatest achievements in the struggle for mankind’s freedom have been attained “outside the law”. The fall of great oppressive empires, revolutions, emancipations… All were once “illegal”.

And that is when ethical conflict is resolved through the use of reason. Sometimes, it can seem as if democracy gives the individual the right to cast their vote, but not to have an opinion. It is time for such opinions to shine beneath the light of justice, reason and equality.

This edition has been created to ensure that no voice is silenced and everyone can make themselves heard.

Welcome back!
... AND DON’T FORGET TO CLICK THE LINKS!
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REVOLUTION ART
"I am a Muslim"
Kill me & call it
"Collateral Damage"
Imprison me & call it
"Security Measure"
Exile my people en masse & call it
"New Middle East"
Rob my resources, Invade my land,
Alter my leadership & call it
"Democracy"
CURRENT THEME: I DEMAND
32 - I Demand
Romulo Guardia - Venezuela
I Demand

Romulo Guardia - Venezuela
I demand a more fair god

I demand a pretty face
i demand for decent housing
I demand

food for my people
i demand, work for my people
We preach the «humanitarian» bombardments!
I Demand

Ángela Gómez - Colombia
I DEMAND ALL WORLD LEADERS, ALL THE GLOBAL ELITE AND GLOBAL POLITICIANS STEP DOWN. SINCE WE KNOW THEY CANT BE TRUSTED I SUGGEST THEY GO INHABIT SOME OTHER PLANET. BE SURE TO PUT THE APPROPRIATE WARNING SYMBOLS ON THE ROCKETS AND THIS IS A ONE WAY RIDE. BYE BYE
Anibal Vallejo - Colombia
I DEMAND

NO MORE ABANDONED CHILDREN!

Universal Declaration of Human Rights Art. 25

2. Motherhood and childhood are entitled to special care and assistance.

All children, whether born in or out of wedlock, shall enjoy the same social protection.
I demand you God
I Demand!

BEST EDUCATION IN MY COUNTRY
32 - I Demand

Beraka - Chile
highway to nowhere
YOU have spread fear.
YOU have misled the public.
YOU have manufactured a crisis.
YOU have dragged us into a false war.
YOU have given yourself special powers.
YOU have taken away rights of the people.

This is a republic, not an empire.

I DEMAND
you return what you have taken!
I Demand

Giovanni Tagliavini – Italy
I Demand

Giovanni Tagliavini – Italy
I demand
I demand?
I demand
I Demand

Giovanni Tagliavini - Italy
I AM THE DREAM

YOU ARE THE DREAMER

SPANISH

REVOLUTION
We Demand Green World
sionally, he said, they would meet on the roof, share a bottle of wine and make love.

That night he reached the roof earlier than his lady friend. While he waited for her there in a tangle of transoms, antennas and chimney pots, he thought he’d have a cigarette. As he struck his match he became aware of the corner of his eye that he was not alone. About a hundred feet away at the ledge he spied a man, or what he assumed to be a man. It was a dark night, moonless, overcast, and what he saw in the distance was merely a shape, a silhouette.

At the moment in which his match burst into flame, casting its maximum illumination, the two men on the roof became acutely aware of each other. The man at the ledge started at once for the stairway door, but instead of continuing in that direction, he appeared to change his mind and veered sharply right across the roof, then climbed over the side, down the front of the building.

For a moment the young construction worker stood frozen to the spot. A stopping point, he admitted to that spasm of terror.

At last he summoned the courage to go over to the spot where the figure had disappeared. In the dim illumination he could see nothing but the spider’s lair at grillwork and the fire escape nearest the upper story. But over it, he could hear the creak of footsteps rattling down the iron rungs of the alarm ladder. There was a moment of silence, followed shortly by a sharp cracking sound, of feet impacting on the cement of the alleyway below. A short, groan ensued, followed by footsteps running, then silence.

In the next moment a girl arrived. He heard her what had happened. Instead of remaining on the roof, they concluded that it might be prudent to go downstairs. That’s when they discovered from neighbors in the nabs that a man lay dead on the sidewalk in front of the building, a forty-pound cinder block having been his skull.

The last card in Mooney’s file was that of a retired postal worker, a widow, and resident of the same building who’d been watching Johnny Carlson and claimed to have glanced up just in time to see a fleeting shape on his fire escape. He happened to have the apartment on the first floor, and his fire escape, about twelve feet off the ground, on the alleyway.

As he stood up to confront the intruder, the figure simply vanished over the side, making the drop between the last rung of the ladder and in the light even from his own window, he could see a bright splash of red.

“Any word from the ME on those blood samples? Mooney glanced up from the cards, his face turned to the tired, pendulant features before him. “Hey, Defasio,” he snapped his fingers. “Do I have your Wake up to?”

“Nothing,” Mooney snapped, fingerbangs round his pocket of cards. “Get it for me.”

Sure. Everything in the morning.

“Right.”

“Come on, Mooney. Don’t break my chops.”

“I said, give it for me.”

“How special can raincoat fiber be? They’ll tell you it’s Egyptian cotton and rayon. So, big deal. What the hell’s it gonna get you?”

“Get it for me now.”

Defasio’s expression appeared strained. “It’s nearly eight o’clock. There’s no one down there this hour. Gimme a break, for God’s sake, will ya?”

“Now,” Mooney snarled. “I don’t go to bed. You don’t go to bed.”

Sergeant Defasio ground his teeth. There was a strong undercurrent of dislike between the two men. From a career point of view, to have been partnered with Mooney was tantamount to a demotion and the younger man knew it. “Tell ya, it’s with an expert. Probably in some lab or another. I’ll write for you first thing in the morning. I’ll come go, will ya, Mooney? I don’t see my kids for three days. My wife’s ready to run off with the circus.”

“You’d both be better off alone tonight, go home. Go out of my face, just be down here once a while. Tomorrow, you hear me? Once a week. Wear soft shoes. We got a lot of walking to do. Get me that switch first thing. Then we’re going down and see some people at 310 West Forty-fifth.”

Defasio rose and grabbed his jacket. “Ain’t you gonna?”
Sigo de pie
Seguimos de pie
Seguiremos por siempre de pie
Por amor, seguiremos...

Nekro
STOP VIOLENCE
I Demand

Zafar Nabiev - Uzbekistan
SOUTHEPL!
Jaquar You?
I Demand

Rubén López Parralejo – Spain

Rubén Alfonso Rubiano – Colombia
NUNCA SE HA PEDIDO PERMISO PARA CAMBIAR LA HISTORIA QUE EL PUEBLO Mande
STOP THE WAR IN LIBYA
DONT WAIT FOR GOVERNMENT

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Occupation: Model
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Photo by Clayton Addison, dress by Scarlet Bliss
INTERVIEW WITH KAROL LIVER
THROUGH SHAPES AND COLORS

INTERVIEW WITH KAROL LIVER
Poland
www.karol-liver.com
September 2011
By Nelson Medina
nelson@publicistas.org
Images by © Karol Liver
Can you tell us a little about yourself to help people who aren’t familiar with you, get to know you a little better?

My name is Karol Liver, I was born in Poland in 1981, I am a professional photographer currently living in Dublin, Ireland. I am mainly dedicated to studio work. My work can be described as a bridge between portraiture, fine art nude and conceptual, even theatrical photography and is mainly focused on a person. The emotional aspect attached to each image is what matters most to me and it’s usually achieved on a mutual, conscious agreement of confidence between a photographer and a person photographed. I have no bigger interest in pure fashion, beauty of glamour work, although I do that kind of photography from time to time on commission. I’ve recently launched prism Photo Magazine which is strictly dedicated to contemporary photography and is available online to view.
How did you start shooting professionally?

I've been keen on photography since I was given my first camera as a gift from my father when I was 15 and have always photographed since after, but only recently, for the past five or six years, photography has become my source of income and my yellow brick road I still follow. I've decided to leave everything else behind, quit my Monday-Friday jobs, never look back and give all my free time, enthusiasm, commitment and devotion to photography. I've also realised that camera can be a tool of trade and a tool of expression at the same time. I am currently actively focusing on three areas under the same flagship: studio photography, prism magazine and photography related event management. I don't think I would ever be able to function without this trinity anymore.
How do you keep motivated and interested?

I am surrounded by inspirational arts, events and talented artists. I am collaborating with photographic studios and galleries. I am currently connected to a prosperous Dublin art gallery in which I do photography workshops and organise photo exhibitions. I am constantly in search of new inspirations, meeting artist of all kind and doing a lot of research by myself - for both my photo shoots and prism magazine. The word ‘boredom’ has been successfully erased from my dictionary.
What commission have you done you would be most proud of?

I never considered myself to fully be a commercial photographer, more of an artist and I am not a big fan of commissioned work in which you are usually being told what to do and how the final ‘product’ should look like. The bigger the commission is, the less freedom of choice and own interpretation is being given to the craftsman, so I prefer smaller assignments. A year ago I’ve been asked to contribute one image to a charity calendar to raise money for animal shelter in Ireland and I was given a free hand to do whatever I want. My image, a portrait of a lady breastfeeding a small puppy, was instantly labelled as scandalous and provocative by Irish press and soon raised an international rumpus, but also raised some discussions about animal’s rights, exposed the calendar globally and helped publishers to achieve their initial goal – to help raise money for animal rescue centre. It was such a noble cause and I’m particularly proud of this image.
Could you reveal some of your favourite photograph techniques?

I’ve grown up with film cameras, my heart will always be given to 35mm B&W and medium format, but I hardly ever do film these days. I do mainly digital due to its instant nature and accessible, wide field of post-processing techniques. I am an advanced Photoshop user, but not a crazy photo-manipulator. I use my own textures and tend to limit the palette down to few colours to emphasise nuances of the whole picture. Most of my recent work has been done in a studio space. I use artificial light. I sometimes do a bit of digital art too if in a mood.
What can we find around your workplace and how is your bedroom?

As said, I do most of my work in a studio space. I am not a technical freak, all I need in my studio workplace is a set of lights (I usually use a set of two, a beauty dish and a soft box), a wall (the one you can see on most pictures), a person to work with and a big dose of understanding of what has to be achieved. I hail to simplicity and tend to limit all factors down to one - so only pure expression is left. As for the second part of the question - my bedroom is a big mess at the moment, I’ve just moved into a new apartment, still trying to unpack my stuff. There’s a big chimney in here, so fingers crossed for some nice Christmas gifts this year.
What other artistic genres influence you?

I am inspired a lot by non-visual art, music in particular. Listening to music creates a wave of subliminal images that can be transferred to a photographic medium. This is truly an amazing experience to feel and transfer music of your own, inner visual language to a defined visual form. While editing I always listen to my favourite artists and seek out for inspirations in between their lines and tones. As an emotional being I like to be exposed to extremes and music can get you there in a blink of an eye. Music can also influence the way you concentrate on editing the final picture. I am a big fan of Nine Inch Nails, Tool, Chris Vrenna’s “American McGee’s Alice” and movie soundtracks in general. I’ve recently discovered Soap’n’Skin—this girl is a gem in the sea of commercial, plastic kitsch. I am also inspired by books a lot.
Is there any emotional connection between you and your work?

Emotional factor is a crucial part of my personal work. Emotion is to be engraved on the surface of an image. It will last as a reproduction of someone’s feelings. No artist can say to be emotionally disconnected to his or her own work - art is, after all, about expressing yourself through various mediums and finding a way for that expression, sometimes even exhibitionism to be seen and, if lucky, accepted by other. If any particular part of oneself is to be seen on the picture it has to be truly felt, shown, captured and explored. When depression is to be shown a model has to feel depressed, her body has to be wrapped in that state. When it comes to editing I will also do anything it takes to experience that emotion further and feel that tension too. One girl started to cry and was not able stop the teardrops for an hour. I don’t know what the pain was all about, but I know it was real.
Which artists and what art movements inspired you most?

I am inspired by Jan Saudek’s work. I feel heavily attracted to his visions and admire his talent. I love H.R. Giger’s sculptural fantasies, the rawness of Francis Bacon’s imagery, Salvador Dali’s surrealistic landscapes and emotionally disturbing aspects of Edvard Munch’s paintings. There is no particular art movement that inspired me most and I feel like I’m discovering something new every day to keep myself constantly inspired. It can be a theatre play, an old daguerreotype photograph, a video on youtube, a quote from a movie or a video game soundtrack – there are limitless inspirational sources around us. I steal a little bit from here and there.
Any advice for other artists, beginners and experienced alike?

Let your instincts guide your behaviour, keep pursuing white rabbits, it's all about the chase after all, isn't it?
This is the best place to expose your talent. A showcase for photographers, models, make up artists and fashion designers. Send your best shoots to Revolutionart Magazine until the deadline.

http://www.revolutionartmagazine.com/how_to_participate.html
Do you have a music project? Send your project's name, country, style, a picture and a direct link to hear your music to hola@publicistas.org with the subject “MUSIC”.
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THE ART OF SAUL SANOLARI
Taking Away the Emperor’s Clothes

www.saulzanolari.com
Dark, disturbing, and intriguing are the adjectives that define the work of Saul Zanolari. When viewing his artworks you could easily say “The Emperor is naked.” Discover the world of Swiss born artist Saul Zanolari, a world where fake identities are stripped away and the subjects are left raw and naked.

Among his characters are dolls, European royalty, rock stars, elite socialites, and old and new celebrities.

For many people in the public eye, plastic surgery is the Emperor’s new clothes. It is used to add a new veneer of skin to a PR personality.

We are always unsure how many layers of plastic public figures use to create their PC persona.

In his artwork, Zanolari sucks out the botox, unpicks the stitches and removes the fake public face from his subjects.
He shows us the vulnerable person behind the mask.

His collection of images contains a surreal 2D wax museum, made of a mixture of fantasy and reality, thoughts, concepts and images.

The digitally remastered psyche is embalmed forever in its frozen world. Zanolari creates a new artistic amalgam -- not photography, not digital imagery, not painting, but a complex fusion of all three.

Saul Zanolari first exhibited in 2005 in a gallery in Milan.

His works are now featured in permanent collections in New York, London, Paris, Milan, Basel, Beijing, Shanghai and Tokyo.

The artist lives in Morbio Inferiore, by Lake Como, and shares his time between Shanghai and Switzerland.
new friends

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In March 2011 we started MoonAir 2.0 development to add many new features and improve website performances!
Here’s a preview of what you’ll find in the new version...

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